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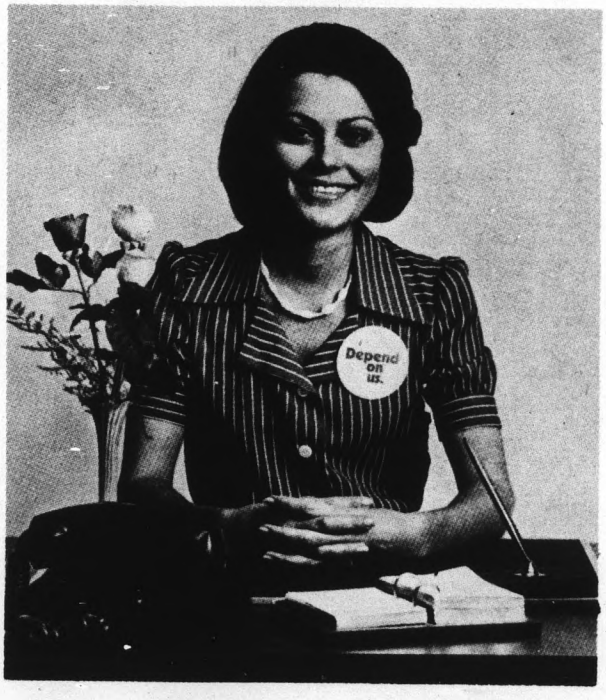
27th Year, No. 9/August 20, 1976

El Centro Cultural de la Genta



Silkscreen by Etta Torres

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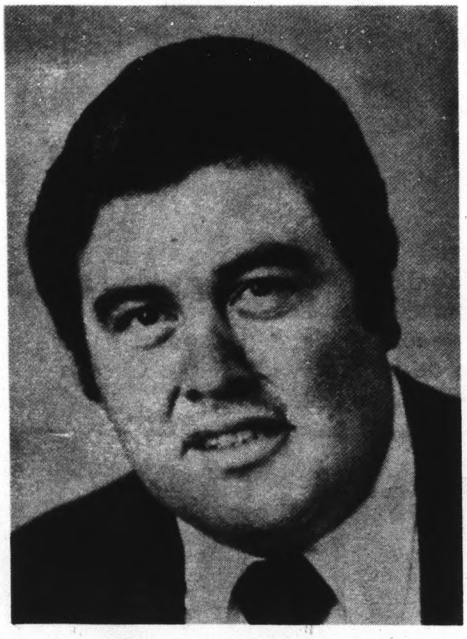
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Lusiana de Grandota de Chihuahua Gantante de Rancheras que actuó en la charreada en el Lienzo de la Asociación de los Charros "Camperas del Valle." 7900 Vallecitos Rd., en Sunol, Ca.





Valentina Leyva Contante de Rancheras muy popular. Se presentó en la Charreada el dia 8 de agosto en el Linzo de la Asociación del los Charros Camperos del Valle.



En la barbacoa para los artistas patrocinada por el Club Imperial Valley el 4 de julio en los terrenos de la Feria del Condado de Santa Clara, Ca. L-R: Richard Diaz, Sr., Garcia, Maestro de Ceremonias, miembro de la Empresa de los Grandes Expectáculos; Bob Colunga, manager radio station KAZA; Tommy Torres, bartender y manager for Imperial Valley Club of Calif., also member, Rudy Moya, Giant Furniture, San José.

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27th Year, No. 9/August 20, 1976

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REGISTER TO VOTE At Any Fire Station

County Registrar of Voters, George A. Mann, announced today that the initial delivery of California's new post card voter registration forms have been received from the Secretary of State's Office. Supplies have been distributed to fire stations and most city halls in the County where they are available to the public.

Under the new registration system, which became effective on July 1st, a person no longer has to appear before a Deputy Registrar and take an oath as to his eligibility to vote. All that is required is that he obtain a copy of the form, fill it out himself, sign under penalty of perjury and drop the pre-addressed, postage-paid card in a mail box. Within two to three weeks, if the card has been completed properly, the voter will be notified by mail that his name has been added to the rolls. Mann said that a number of deputies will continue to be active throughout the County, but added that he expects most prospective voters to take advanage of he convenience of self-registration in order to avoid waiting in line to be signed up by a registrar.

In addition to the locations mentioned above, the forms will be available at political party headquarters, campaign offices, union halls and many governmental offices. The League of Women Voters and numerous other organizations will be active in registering voters and distributing cards at shopping centers, schools, industrial plants and even door-to-door. Individuals may also call the Registrar's Office and request that forms be mailed to them directly.

The registration deadline for the Presidential Election this fall is October 4th. Mann emphasized that the post card registration forms must be in his office by that date. Registrations received after October 4th will not be effective for the November election, even though they have an earlier postmark.

Any California resident who is a U.S. Citizen, will be 18 years old by election day, and is not in prison or on parole for the conviction of a felony, is eligible to register. It is not necessary that a person who is presently on the rolls reregister on the new form, but anyone who has moved since registering, or failed to vote in the 1974 General Election, must reregister in order to cast a ballot in November.

Mann is encouraging everyone to register early. A last minute deluge of cards at the deadline could overwhelm his processing capacity and delay the mailing of sample ballots.

■

Next Issue:
Exclusive Interview
With JESS DELGADO

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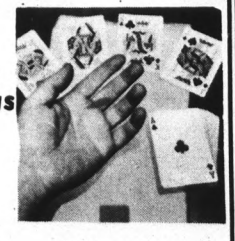
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AVISO SOBRE LA ULTIMA FECHA QUE SE PODRAN ARCHIVAR LOS ARGUMENTOS REFERENTES A LA PROPOSICION QUE SERA SOMETIDA A LOS VOTANTES DE LA CIUDAD DE SAN JOSE, EL 2 NOVEMBER DE 1976.

De acuerdo con la Sección 5013 del Código de Elecciones del Estado de California, se la avisa que he fijado las 5:00 P.M., Agosto 31 de 1976, fecha para archivar los argumentos en pro o en contra de cualesquier proposición las cuales entraran en votación por electores calificados de la Ciudad de San José en la Eleccion General Municipal, la cual se llevará a cabo el Martes, 2 Noviembre de 1976.

Además, se le da a canocer a Ud. que tales argumentos, no podrán exceder 300 palabras, los cuales serán firmados y certificados de acuerdo con la Sección 5050 de dicho Código de Elecciones y en el caso de haber más de un argumento archivado sea en pro o en contra de las proposiciones y si las personas que archivan dichos argumento tienen la misma prioridad como está descrita en la Seccion 5014 de dicho Codigo de Elecciones, yo seleccionaré el primer argumento que sea archivado en mi Oficina.
Fechado: 3 de Agosto de 1976.

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El Centro Cultural de la Genta

by Carla Marinucci

In the very heart of downtown San Jose, not far from the adult theaters and deserted storefronts, one old building seems at least a bit more colorful than the rest.

Its windows are filled with posters, paintings, sometimes handiwork of Mexican and Latino art. Inside, there are more exhibits, sometimes movies, dance classes, art workshops and large bilingual displays.

The building was once a deserted shell of a storefront that was one of a long row on Second Street. Now it houses the Centro Cultural de la Gente, a bilingual cultural center that its organizers hope will help educate city dwellers in the wide range of Chicano art in San Jose.

"We saw so much creativity in the Chicano community here," says Adriane Vargas, a co-founder of El Centro. "San Jose needed a place where our art could develop and flourish."

Vargas and Manuel Martinez, two members of the Teatro de la Gente, a local Chicano theater group, decided to invest $300 saved from performances in the downtown storefront. They first rented the building—for $75 a month—from the city Redevelopment Agency. And since that time, El Centro has become a home for Chicano theatre groups, including Teatro de la Gente, as well as for painters, dancers and writers.

El Centro was incorporated in 1973, the result of a cooperative merger between Teatro and Chicano artists from San Jose. Vargas emphasizes that the Centro is a place where "popular art," or the art of the people in the community, is foremost.

The art of the Centro "deals with everyday life experiences," he says. "Rich people in the community can attend ballets and symphonies and exchange their culture with each other," he adds, "and for poor people, we would like to do the same thing—provide a place for the exchange to take place."

Chicanos have always been "very strong and very proud of our culture," says staff member Macario Ortiz-Franco. The art of the barrio, he adds, is an example of that pride. The center has already helped in the production of two murals in downtown San Jose. "There are the songs and art about everyday living, the graffiti," he says. "Anyone who has gone through those experiences can appreciate the value in them."

So the Centro and its staff, many of them teenage workers and volunteers, often provide a place where cultural identity can be nurtured. On one recent weekday afternoon, teenagers and staff members and visitors grouped around to watch a film on Cesar Chavez and the United Farmworkers strike. Some of the teenagers at the center are working there through different youth work experience programs, says Vargas. "We like to provide an atmosphere where they can be educated about their culture while they are surrounded by it."

The Centro's art gallery has housed collections of Cuban posters, children's art and a variety of different shows from local artists. In addition, two dance troups work in conjunction with the organization: San Jose's Ballet Folklorico and another youth group called Ceilito Lindo.

Different workzshops in graphics and silkscreen, as well as in drama, folk dance and music, are also offered periodically at the Center.

Occasionally, the community is offered to view a "pena" or cultural program that includes poetry, dancing and singing. The next such event is scheduled for August 28, when two films will be viewed and dancers will perform. A Mexican dinner will also be featured as part of the fundraising event.

"Money is not an important factor here," says Ortiz-Franco, "because right now we are just barely making enough to keep everything going."

"We are just primarily concerned with generating the culture," he says. In the city schools, the center sometimes sponsors workshops for teachers who want to learn more about the Chicano culture and art.

In academics, there are many instructors who offer a very westernized view of art and culture," Ortiz-Franco adds. "Some of them are not even aware of Chicano art, and so

it is not taught to the children in their schools."

"It is ironic," Vargas says, "that the state and national arts groups have been more generous with funds than San Jose has."

El Centro received a $16,000 grant from the California Arts Council, and another $7,-500 from the National Endowment for the Arts. The Fine Arts Commission of San Jose, however, has cut back gunding to El Centro, from $5,000 in 1975 to $4,000 in 1976.

"The Commission just doesn't understand what grass roots arts are all about," Vargas says. It is more interested in "funding art elite that will attract business o San Jose."

Although many of El Centro's programs are small, taking place in the 100-seat theater in the back, some events have proven successful enough to attract large crowds in huge auditoriums. The first Festival Primaveral, a springtime celebration, packed 600 people into the Montgomery Theater at $3 a head to view the dancing, acting and music. "It was a very encouraging thing to see the grass-roots working class Mexican community turn out in such big numbers to support us," Vargas said. "Community support has grown about 200 per cent," he adds, "and people in San Jose are beginning to finally know we're here."

The biggest cultural event ever planned by El Centro is slated for September 12 in —of all places—the Center for the Performing Arts. "The theater holds 2,700, and we plan to pack it," predicts Ortiz-Franco. The celebration, in honor of the Mexican independence day, will include dancing, singing, theater and poetry—at the price of $1.

"A lot of Raza have never been inside the Center for the Performing Arts—just because the tickets are usually so expensive, and the art is not something that they can really relate to," says Ortiz-Franco. "We waned to show that Chicano art can fit comfortably, and can be exhibited in a place like that," he said.

■

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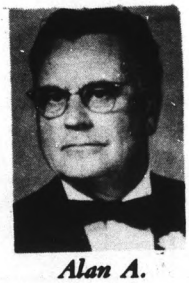
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Mexcan Independence Cultural Celebration

On September the 12th, 1976 El Centro Cultural De La Gente de San José will be co-ordinatong a cultural program in homage to the mexican independence of 1810.

The purpose of this program-cultural celebration—is to relate the popular independence movement of 1810 into what's happening in San Jose in 1976. This relationship is of great significance because never before have Chicano/Latino people congregated at the Center for the Performing Arts to see a political program that is educational.

At the program we will have speakers, music, folkloric dancing and Teatro performance.

We welcome everybody to come.. This will be a unique experience for the Chicano/Latino people of San Jose and the surrounding cities and towns.

This cultural celebration is being co-sponsored by La Confederacion de La Raza Unida de San Jose and C.A.S.A.

Please tell everybody about this important historical event. The masses of people make the history. For more information please call 294-8063 or 259-8651.

■

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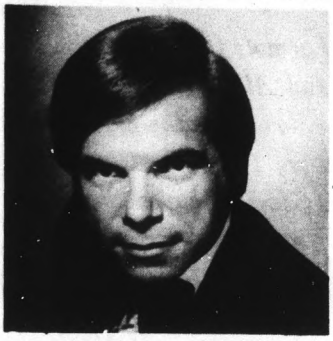
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El Calendario Del Centro Cultural de la Gente

El 28 de Agosto de 1976 entre las 7 y 9 p.m. en El Centro Cultural De La Gente de San José se presentará un programa cultural en homenaje a la moratoria de Los Angeles de 1970.

Tal presentación cultural será para recaudar fondos para la programación del 12 de Septiembre en el Centro de Bellas Artes de San José (Center for The Performing Arts) tal presentación cultural será en homenaje a la Independencia mexicana de 1810.

El popósito de ésta moratoria era para resistir la guerra en Viet Nam. En 1970 la totalidad de las muertes era sobresalidas por soldados mexicanos. En 25% de todas las bajas consistian en soldados mexicanos entre los 17 y 25 años de edad.

El gobierno de los E.E.U.U. se estaba llevando la nata de nuestras comunidades. Por éste mismo hecho más de 40,000 hombres, mujeres, niños, jovenes y viejitos se unieron en solaridad para resistir que más gente mexicana fuere inutilmente asesinada por los valientes revolucionarios de Viet Nam de Norte.

De tal moratoria se documentó una película se mostraron las multitudes de gente marchando por el Este de Los Angeles. Requiem 29 es una película llena de emoción, violencia, ataques anti-humanos, impacto y drama. Requiem 29 es una película que pone en la tribuna a la democracia de los E.E.U.U. por sus neuróticos ataques contra el pueblo mexicano.

También en ésta programación cultural se presentará el Ballet Folklórico Infantil Alegría, habrá un orador, también se presentará otra película titulada "La Migra" y por último habrá una deliciosa cena mexicana. La cena se comenzará a las 7 p.m. y las peliculas a las 8 p.m.

No se les olvide que nomás tenemos 100 boletos para la cena y 25 para las películas. Los boletos costarán $3.00 para la cena y películas y para las pelculas solamente costarán $1.00.

Para más información llamen a El Centro Cultural de La Gente de San José 286 S. 1st St. Tel. 294-8063.

■

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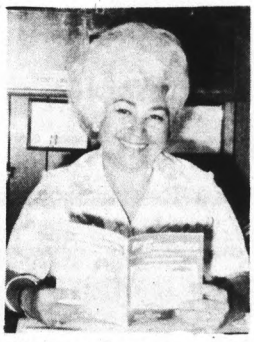
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Por
Daniel Saldana

GALERIA DE LUCHADORES
Odessa Foutz

Esta vez no se trata de un luchador, entrevisté a una luchadora, una indomable campeona del arte, una dama verdaderamente apasionada por la pintura, al arte de la pintura le ha dedicado todo el tiempo que le han permitidio sus ocupaciones.

La Sra. Maria Diaz me presentó a la Sra. Odessa Foutz, Odessa nació en Oklahoma y desde muy juven se radicó en California; hizo sus estudios de High School en el Sacramento College en la Capital del Estado; por un año tomó una clase de pintura, pero no pudo seguir sus estudios; se radicó en San José en 1966 y empezó a trabajar como cajera en las tiendas de viveres de las grandes cadenas, pero todo el tiempo que le dejaba libre su empleo lo dedicaba a pintar. Cuando pudo conseguir un empleo en una de las tiendas de cadena que venden diferentes mercancias y artículos para los artistas pintores, escultores, grabadores en madera y en bronce; Odessa se sintió feliz, estaba en su medio, trataba con artistas y aficionados al arte; les vendia los artículos que necesitaban para ejecutar sus obras, estando en este ambiente conoció e hizo amistad con unas personas que tenian en venta un estudio de pinturas; la Sra. Foutz se interesó y compró el negocio en 1972. El negocio se llamaba WILDT GALLERY y estaba localizado en el Highway 9. En 1974 transladó su galería al número 365 de la Valle Willow en San José, donde ha permanecido hasta la fecha.

Actualmente el negocio es conocido con el nombre de ART-LITE-ENTERPRISES Tuve oportunidad de entrevistar a Odessa en su estudio y quede gratamente sorprendido de la gran cantidad de pinturas y obras de arte que tiene en su EXHIBICION PERMANENTE, cientos de pinturas, tesoros artísticos que ocuparán espacios especiales en los museos;

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en al actualidad pueden ser adornos de lujosas residencias, hoteles, restaurants, oficinas de abogados, consultorios, clínicas, hospitales, oficinas de empresas comerciales o industriales; donde quiera que haya una pared vacia puede adornarse con las pinturas que tiene para su venta la Sra. Foutz.

Pude también visitar el salón de clases de pintura en el momento en que el maestro Edgardo Garcia daba su clase a un grupo de personas en las que había jovenes y personas mayores.

En el Salón de Exhibición admiré las obras de maestros ya bien conocidos en los círculos artísticos, ellos son los encargados de enseñar a los alumnos de la escuela de arte de la Sra. Foutz. Luis Villafuerte EL VASCO, pintura. Edgardo García pintura. Robert Wildt, pintura, especializado en "Marinas". Carol Damon, pintura y Al Lazon, especializado en escultura en madera. Para los alumnos que no dominan el idioma Ingles, el Sr. Luis Villafuerte EL VASCO, puede darle su clase de pintura en Español.

Me informó la Sra. Odessa que hay alumnos bastante avanzados que ya venden sus cuadros allí mismo.

Mientras contemplaba extasiado tantas obras, (que sin duda llegarán a ser famosas), pensé que ese lugar bien podría llamarse ACADEMIA DE ARTE. La Sra. Foutz ha trabajado sola, sin ayuda económica de ninguna clase y está fundando con su



El Maestro de Pintura Edgardo Garcia exhibe su cuadro "La Floresta." Fotografia por Photog . ■

entusiasmo y energía una institución que será reconocida entre los artistas de hoy y de mañana.

Esta invencible luchadora ha organizado Exhibiciones; una en Los Gatos con obras de el Sr. Luis Villafuerte EL VASCO, maravillosos cuadros del famoso Hidalgo Manchego, su fiel escudero Sancho Panza y el sufrido Rocinante; también tiene pinturas de otros temas, que destacan la fuerza y puerza de estilo de El Vasco, con su rico colorido, su realismo y la combinación de colores que dan el efecto de luz y sombra.

También abrió otra exposición en Campbell con cuadros de diferentes artistas y tiene planes de seguir haciendo otras.

En su Exposición Permanente de la Calle de WILLOW numero 365 se dan clases de pintura, de escultura en madera, se hacen marcos para fotografias o pinturas, se venden marcos y útiles para artistas, se hacen pinturas a la orden o se restauran las que estan maltratadas.

Le pedí a la Sra. Odessa Foutz que me diera un mensaje para la juventud y me contestó: Sr. Saldaña, mi mensaje para la juventud es . . . que se dedique a la actividad que más le guste, que se concrete a ella hasta que sea un experto y la domine y que no se distraiga en otras actividades, sólo así llegarán a ser autoridades en su especialidad.

■



El maestro Luis Villafuerte EL VASCO y la Sra. Odessa Foutz en el salón de la EXPOSICION PERMANENTE de la Calle Willow 365 de San José, Ca. ■

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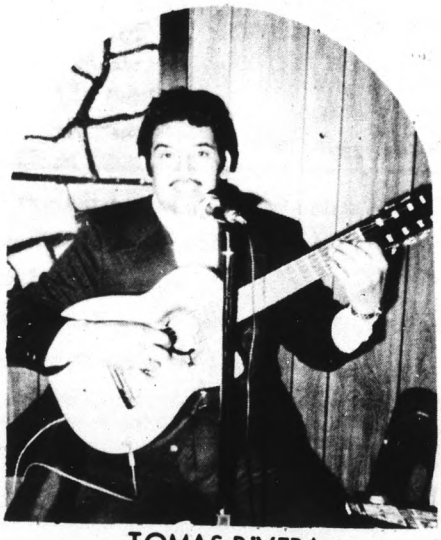
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Imperial Valley of California Club Of San Jose, Inc.



by MARIA LUISA TORRES

On the scene for a fun-loving time at the charreada held by the Asociacion De Charros De Sunol on August 8th, were Mr. and Mrs. Rudy Reis, Mr. and Mrs. Tony Robles, and Mr. and Mrs. Richard Diaz (seen in the picture below with Sonia, Valentina Leyva and Luciana "La Grandota").

Valley Club. We appreciate their faithful cooperation and participation — members like they, Chicano businessmen helping Chicano organizations, such as ours — means Unity for the Chicanos! We recommend their places of business to our readers — where you will be treated courteously and fairly.

As a special feature of our column this month we bring forth our "Members of the Month," who are none other than Mr. and Mrs. Tony Robles. They have always put forth a lot of effort toward the betterment and success of the Imperial Valley Club. Both are extremely active — attending all functions, meetings, volunteering their services, their home, and numerous donations, so that our club can meet its goal — SCHOLARSHIPS FOR CHICANO YOUTH!



Imperial Valley Club is proud to introduce to our readers, two of our club's newest members, Mr. Jose Duran (Latin Village) and Mr. Armando Yanez (Newby's) who sponsored our radio broadcast through KAZA on August 15th at our Coronation Tardeada for Miss Adelita Juarez, Queen of Imperial



From left to right: Manuel Juarez, Jose Duran, Queen Adelita Juarez, Armando Yanez.



In the picture we see Tony "stirring up" some "sizzling carnitas and chicharrones" that he contributed to our August buffet luncheon. Tony and Mary, keep up the good work!

Next on our "Calendar of Events" will be our Halloween Dance in October. Be sure and join us — we promise you a good time.

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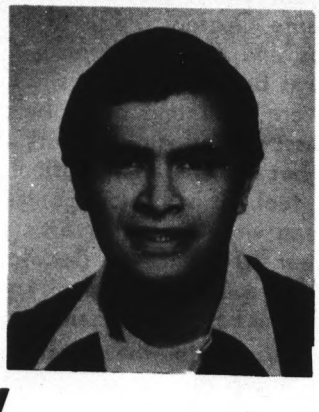
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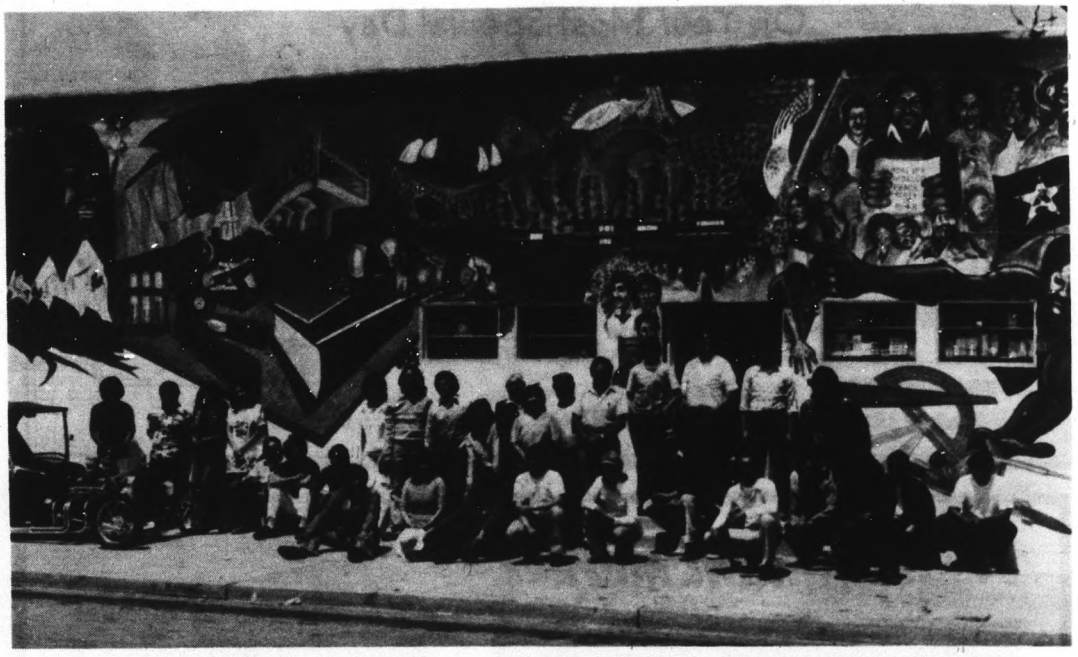
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Photo by HENRY CESENA



En Decoto ¡Si Se Puede!

by María Elsa Ceseña

One means of communicating feelings with Chicanos are turning towards is art. A particularly effective art form as a means of communication to large numbers of people, is the mural.

Murals have historically been associated with such great Mexican muralists as, José Clemente Orozco, Diego Rivera, David Siquieros, and Xavier Guerrero. Of these, Rivera was best known for painting his murals on tavern walls and other buildings where the masses would view his work. As such, the mural became a viable political and educational tool. This notion contradicted the European view of art for art's sake. Earlier this year, residents of Decoto, a heavily Chicano populated community within Union City, in the East Bay began a mural project.

The impetus for the mural project came from a group of college students from adjacent communities. In the weeks that followed however, the actual painting of the mural was undertaken by many Decoto residents as well as students. After the initial idea of a mural was conceived, a meeting was held inviting all community residents to decide on a theme for the mural. One objective of the Comité de Murales Para Decoto, the mural organizers, was to complete the mural by the cinco de mayo. It was their wish to celebrate the completion of the mural on a day which has historically been a day commemorating a victory by mejicanos against insurmountable odds. Many persons contributed to the completion of the mural, and every contribution was crucial. A few individuals, however should be noted for their continued contribution throughout the project.

Education was decided upon as the general theme for the mural. Present at the community meeting was Vicente Gonzales, a resident of Decoto who contributed $250 dollars towards the purchase of paints and brushes. Time was an important factor because of the cinco de mayo deadline, several walls were considered before deciding on the present site. Casado's Market, located on 5th and E Streets in the heart of Decoto was ideal, the Casados own the property and they were free to allow use of their wall that same evening. The next day Rogelio Cárdenas another Decoto resident took

measurements and began preliminary sketches for the mural. Rogelio was instrumental in insuring that there was constant painting going on. His attendance was very persistent. Community residents were very supportive during the seven weeks necessary to complete the mural. Pasquale Palmieri and Ray Orozco both lent scaffolding for the entire time of painting. Many people volunteered when they had a spare moment and a few individuals spent a considerable amount of their time painting. I might add that no one was paid for their time during the entire period the mural was being completed. It must be noted that among those who devoted a considerable amount of time and talent to the mural were: Ramiro Espinoza, Tony García, (Ray (Zala) Nevel, Enrique Romero, Reynaldo Torres. According to Rogelio Cárdenas artist/organizer for the mural the Decoto residents "really got into it." In the beginning when painters were short of mixing cans, brushes, etc., a man came by and dropped off five or six brushes because he had heard of the shortage, another day a woman brought homemade lunches for the hungry painters. "It made you feel good about being the community knowing people were taking and interest." There were even a few minor accidents at the intersection due to the interest sparked by the group of wall-painting people. The mural was officially dedicated el cinco de mayo 1976, it was blessed by a priest. The ceremonies included food and refreshments donated by the Casados and entertainment by a ballet folklorico.

The Decoto mural is not the first Chicano mural, nor will it be the last, this is not what makes it unique. The spirit initiated by the mural from the residents who helped is unique. As one resident sees it, the mural project is the beginning of a barrio improvement plan. Since the first mural on Casado's Market, a second has been dedicated at the Union City Youth Center on Mission Blvd., also in Decoto. Plans for a third and fourth mural are underway at the Union City Community Center and at a local barbershop. All this in less than five months.

The Decoto murals represent the hopes of the Decoto residents, it is best said by the title of the book on the first mural,

En Decoto ¡Si Se Puede!

■

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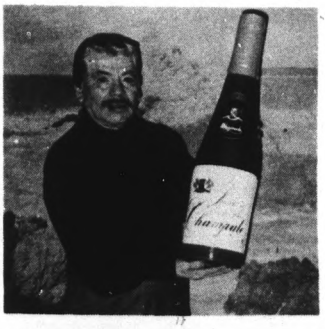
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Opinion by
Luis G. Juarez

Opportunities For Minorities

Minorities seeking business ownership opportunities in the fast-growing franchise field can gain detailed information on more than 40 categories of franchising from an updated directory recently published by the U.S. Department of Commerce.

Entitled, "Franchise Opportunities Handbook," the document is the tenth edition published jointly by the department's Domestic and International Business Administration (DIBA) and the Office of Minority Business Enterprise (OMBE).

The Department makes a special effort to disseminate t his publication to minority groups.

The publication identifies more than 653 franchisors who do not discriminate on the basis of race, color, or national origin in the availability, terms of conditions of their franchises.

The decision of the listed franchisors to participate in this effort to make equal business opportunity meaningful is a positive commitment to help the minority groups that are most often the victims of discrimination.

Other information contained in the extensive volume deals with the background of franchising in the nation, advice on investigating areas of possible interest by the franchisee, the code of ethics of the International Franchise Association, and various checklists to aid interested parties.

The book also contains nationwide listings and addresses of government and non-government assistance programs and agencies such as OMBE, U.S. Department of Commerce Field Offices, the Small Business Administration (SBA), Internal Revenue Service (IRS), Council of Better Business Bureaus, and International Franchise Association. It also lists other sources of franchising information in selected books, pamphlets, periodicals, and directories.

"The Franchise Opportunities Handbook continues to be an excellent tool for the minority business person who is contemplating entering the franchising field," OMBE Director Alex Armendaris said. "The book is comprehensive and most helpful and useful."

Single copies of the "Franchise Opportunities Handbook" can be purchased for $3.00 (Catalogue Number 210-80 1-3 40 1-3 1976) from the Superintendent of Documents, U.S. Government of Printing Office, Washington, D.C. 20402. Limited copies of the directory also are available from: OMBE Information Center, 14th and Constitution Ave., N.W., Washington, D.C. 20230. ■

Chicano GOP "Too Quiet"

I haven't heard much this year of any organized political activities or plans among Chicano members of the Republican Party.

I hope I'm wrong, but it appears Chicano Republicans may have suffered a big disappointment after the last presidential election when former President Richard Nixon was forced to resign as a result of the Watergate scandal.

I said I hope I'm wrong on this theory because I was rather pleased to see more Chicanos becoming members of the Republican Party, as well as active in it during election years.

This action is both radical and unprecedented among Mexican-Americans. In the first place, the Mexican-American has been traditionally a non-joiner in civic, do-gooder organizations and politics.

Second, Mexican-American Republicans were a rare species. If there were any Republicans among the group, it was because they had crossed the cultural line and were in the upper middle class; and these specimens were never seen in Mexican-American gatherings or neighborhoods.

Mexican-Americans, one could safely bet, were Catholic and Democrats and when they voted. They voted straight from the party ticket; you couldn't find a more dependable bunch.

The big change began when a small group of Chicanos organized the Viva Reagan Committee in the mid-1960's.

When Ronald Reagan was elected governor, this small group of Chicano Repub-

licans in Santa Clara Valley found itself "in" with the new administration. Many of them received appointments to commissions and jobs with the new state government.

It was no surprise then to see love at first sight develop between the Republican Party and the Chicano community.

By this time, Chicanos were beginning to think the Democrats had been taking their support for granted and that they were not benefiing from the spoils system when the party was in power.

The party split among the Chicano political ranks became more evident during the 1972 presidential election when a larger and better organized Chicano group went to work for the Republican Party in the Committee to Reelect the President.

This radical change from the traditionally Democratic affiliation was hard to accept, especially by the more liberal element of the Chicano community. Crossing party lines to the Republican side was like committing treason.

There is no doubt in my mind that we need to take an active party in both Republican and Democratic parties if the Chicano community is to get its share of the civic table—not just the crumbs that fall off it. ■

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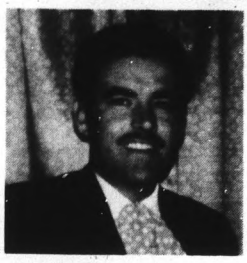
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por
Maria
Antonieta
Hernandez

Habitos y Manias Enemigos Del Matrimonio

Qué induce a un hombre y a una mujer al matrimonio? en el noventa por ciento de los casos, el amor.

Y qué ocasiona que dos personas que se amaban o creian amarse terminen tarde o temprano distanciadas?

Son muchos y muy variadas las causas, pero una de ellas, es esos "habitos o manias" que por lo regular alguno de los dos, sino es que los dos, aportan a su vida de casados.

Resulta dificil casi imposible para el conyugue, acostumbrarse o habituarse a esos pequeños defectos que han pasado a ser parte misma de la vida diaria, y que por desgracia estos se agrandan a medida que el amor disminuye.

Sin llegar a la exageración, hay que reconocer que en todo màtrimonio hay "cositas" que molestan al otro, y el enemigo más grande de este es el afan siempre de querer cambiar la manera de ser del compañero. Recuerde que nadie es perfecto, todos tenemos defectos capaces de irritar a cualquiera, querer cambiar la manera de ser y de comportarse de él o de ella, es casi querer mutilar su verdadera personalidad.

Por ejemplo, ella se casa con la idea, con la ilusión de tener un hogar bien organizado e impecablemente limpio, pero para él, esto no reviste ninguna importancia. El desea llegar a su casa (por algo es su casa) y desde que habre la puerta, empieza por aventar la chamarra o el saco sobre el sofa, luego la corbata; el periódico las más de las veces lo riega por el piso de la sala o la recamara, igualmente zapatos y calcetines.

Si entra al baño, a su salida aquello quedo convertido en un laberinto, las toallas mojadas por donde quiera, la ropa tirada en al piso, la pasta dental sin tapón. Todo esto irrita a su mujer, ella no puede comprender el porqué de este desorden, y si en unprincipio recogió todo pacientemente y lo puso en su lugar, al cabo de cierto tiempo comenzó a protestar.

Como adaptarse a estas manias del marido y a los reclamos de ella? Lo ideal sería que ella comprendiera que a ella le molesta ver la casa "patas para arriba" pero tambien es muy importante que ella a costa de un pequeño sacrificio, trate de entender a su hombre. El quiere un ambiente tranquilo (despues de estar ocho horas mínimo fuera de su hogar) una vida en común satisfactoria, una mujer buena y comprensiva que lo reciba y lo atienda como él se merece. El orden y la limpieza de la casa es secundario.

Existen otros hábitos o manias, como el que silva cada vez que busca algo, el que pone la ceniza del cigarro dentro de la taza del café, el que es nervioso y se truena los dedos, el que ronca por las noches cuando duerme, etc., etc.

Pero tambien algunas actitudes femeninas irritan horriblemente a los hombres. Por ejemplo, la mania de algunas mujeres de hablar mal de las otras. Por lo general se la pasan criticando el peinado o vestido de otra mujer, sobre todo si estando mal peinada o mal vestida se ve bonita. Esto los irrita y hace que Ud. desmeresca ante él.

Pocos hombres entienden la moda, y casi siempre le dan más importancia a la belleza que a esta. "La "mini" por ejemplo ya no se usa, pero hay mujeres que quieren seguir usandola, y si usted critica a alguien que la esta llevando, que por lo regular siempre es alguien que luce un par de piernas estupendas, él pensará que es por envidia, ya que usted no puede subirse la falda para demostrarle que las suyas son iguales o superiores.

Asi que trate de abstenerse en criticar y jamás se queje ante él, a menos que tenga motivos muy poderosos para hacerlo. Pues eso tambien los saca de quicio. Como siempre la solución es el díalogo franco y abierto, pues tampoco es recomendable fingir cualidades que no tenemos, por tratar de agradar al otro.

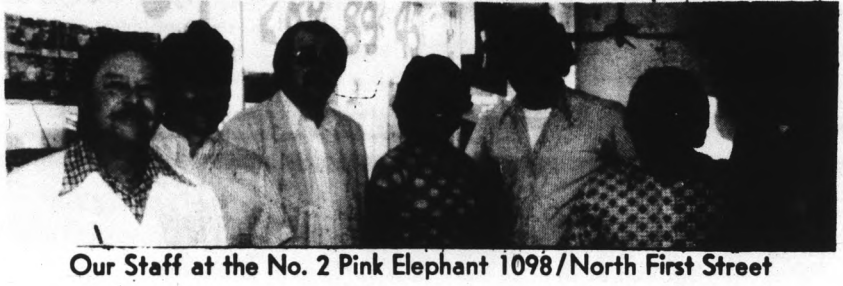
Y recuerde hay maniáticos que conservan la razón, pero hacen que los otros la pierdan, todos tenemos un poco de eso, pero con una poca de voluntad, podemos cerrar los ojos a los hábitos que nos molestan y tratar de corregir los propios, para no molestar a los que nos rodean.

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1976 Open Chess Tournament
The Fourth San Jose City College Open

DATE: Saturday and Sunday, September 4th and 5th, 1976.

PLACE: S.J.C.C. Cafetería, 2100 Moorpark and Bascom Ave., San Jose; (Take 280 Freeway; Bascom Exit)

TYPE: 5-Round Swiss and U.S.C.F. Rated.

SCHEDULE: Late Registration ends, at site, 9:00 to 10:00 a.m. on Sept. 4th; Round I: at 12 noon and Round II at 5 p.m. on Saturday. Round III at 9 a.m.; Round IV at 1 p.m.; and Round V at 5 p.m., on Sunday. Prizes: When Round V is completed. Time Control: 45 moves in 100 minutes.

PRIZES: $$$ per entries, plus donations. Donations up to date: One Trophy; One Staunton Chess Set; Two Chess Books and one "Heuer Chess Champion Clock"

ENTRY FEE: Open Masters and Experts: $40; A/B: $30; C/D: $22; E/Unrated: $16; Jrs.: $14; Seniors: $12; Female: $10; All 50 percent less if received by Thursday, Sept. 2. Another especial: USCF plus EF: only $17.

EQUIPMENT: Please bring Chess Clock if you have one.

DIRECTORS: Francisco & Amada Sierra, Dr. A. D. Chappell; Fred Muollo;

INQUIRIES: Room 301 work hours; or call 241-1447 any time.
Mail Registration: Send to Francisco A. Sierra, 663 Bucher Ave., Santa Clara 95051.

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I.D. Number: ..... **Last U.S.C.F. rating (if any)** .....

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(All the entry fees are reverted in prizes)

History of City College Open Tournament:

1. E. Alsasva, winner of 1st SJCC Open.
2. H. Radke, winner of 2nd SJCC Open.
3. R. Ervin, winner of 3rd SJCC Open.
4. Susan Mills, best female.

Vilma Martinez, President Mexican-American Legal Defense and Education Fund (MALDEF)

by JUDITH ANDERSON

The black vote is by now a standard quest of politicans seeking office. The Mexican-American vote is something else again.

"No one knows anything about us,' said Vilma Martinez. "The only Chicano people know is Mr. Chavez—Cesar Chavez.

Martinez, a 32-year-old San Francisco attorney, is doing her best to alter that situation. In 1973, when she became president and executive director of the Mexican-American Legal Defense and Education Fund (MALDEF), she set a five-year goal; "to go public and get the support of both Chicanos and non-Chicanos. Without that support we cannot survive," she said Monday in the wood-paneled office on Ninth street that is national headquarters for MALDEF.

When she is not fighting court battles involving discrimination, Martinez spends much of her time trying to change the stereotypes that affect Mexican-Americans, who now comprise six per cent of the U.S. population and will surpass blacks as the largest minority groups, she predicts, in 15 to 20 years.

(Although MALDEF focuses its litigation and educational programs on the Mexican-American population, Martinez said that some of their work naturally "spills over to benefit" all the Spanish-speaking people in the U.S.)

One of the stereotypes she feels must be overturned is that most Mexican-Americans are agricultural workers.

"Mr. Chavez is a very important man who has chosen to address the problems of the farm worker," she said. "But no one knows that most of us are not farm laborers. More than 90 per cent of us are uban people, and the cities are where the crunch is."

On the surface, Martinez seems to fit the stereotype—another erroneous one, she insists—of the "docile, quiet" Latin woman. She is tiny, gentle and speaks softly. Underneath, though, she says there is a toughness, a fighting spirit that brought her from a poor neigborhood in San Antonio, Tex., where she spoke no English until she learned it in first grade, to a leading role in Mexican-American affairs.

A year ago she was named woman of the year in Los Angeles by the Mexican-American Opportunities Foundation. This June the American Institute for Public Service gave her a $5000 public service award for her part in expanding bilingual education and voting rights for Mexican-American and women through litigation.

Blacks and Spanish-speaking Americans share the problems of racial discrimination in education, employment and politics, she said. They also share the problem of language, but Martinez believes the Latins, many of whom lack any knowledge of English before entering school, are more seriously handicapped than blacks whose difficulty involves dialect. She estimated that at least half of Latin children have serious problems with English when they start school.

"In Texas, for example, where the drop-out rate is 70 to 80 per cent, it's not just a matter of desegregating schools but of adding a bilingual-bicultural component in education," she said.

Court decisions have "dramatically improved" bilingual opportunities for Chicanos throughout the country, including California, she said. San Francisco, for example, has been offering bilingual classes to Spanish-speaking youngsters since the late '60s and in the last couple of years has beefed up its programs in light of a U.S, Supreme Court mandate to provide "meaningful education" to all non-English-speaking youngsters. But such efforts are still not reaching all the children who need them, Martinez said.

The language barrier she faced as a child in Texas schools was typical but she overcame it because she had "certain breaks" other children didn't have.

One was "a very indulgent grandmother" who taught her to read romantic novels and to write. "Most of our children are not even literate in Spanish," she said.

"I was not dumb. Since I knew I could read and write Spanish, I knew I could learn English," she said. "I always thought very highly of myself."

There was also the advantage of a mother who "always said I could make it" and of a

father, a construction worker, who said she couldn't and brought out the stubborness to prove him wrong. "He has my diploma on his wall now and is proud of me," she said, smiling.

Against the advice of counselors, she fought for and won the right to attend an academic high school. With a $50 scholarship and a part-time job, she got through the University of Texas in 2½ years.

After graduation from Columbia Law School in 1967, she handled civil rights litigation for the NAACP. It was in New York that she met and married Stuart Singer, an international tax lawyer.

Their first child is due in November, on a date Martinez "has very carefully timed" so as not to interfere with another important event in her life. November is also the month Martinez expects to argue a job discrimination case involving a Texas trucking firm, and the Teamsters before the United States Supreme Court, and "I don't want to miss that," she said.

Jobs, education, political clout are all vital to the future of Mexican-Americans, she emphasized.

"They say there are two sources of power —money and the vote. We haven't had much of either. But that's changing."

Also changing is the role of Latin women, brought on by their growing participation in the labor force. Martinez said that the percentage of working Latin women is rapidly approaching that of working Anglo women, and will soon be second only to the proportion of black women who hold jobs.

That situation, Martinez predicts, should have a tremendous impact on the traditional role of Latin women as mothers and homemakers. "Any time the woman works you have a different situation at home," she said. ■

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At The Movies

Tony Saenz

Harry & Walter Go To New York



—period comedy. A Columbia Pictures release of a Devlin-Gittes/Tony Bill Production. Stars Slliott Gould, James Caan, Michael Caine, Diane Keaton, Charles Durning, Jack Gilford, Carol Kane. Directed by Mark Rydell. Running Time: 123 minutes; MPAA Rating, PG.

Mark Rydell is at it again. The director of such recent hits as "Cinderella Liberty," "The Cowboys," "The Fox" and "The Reivers" has changed his pace to bring a vivid period comedy of the late 1890's. In this particular film, Rydell has turned to old time vandeville sprinkled with slapstick.

Harry & Walter, a pair of small-time vaudeville performers, meet a worldly, refined and wealthy safecracker, Michael Caine. Motivated by a set of stolen blueprints to a new bank vault and assisted by a fiesty social reformer (Diane Keaton), the hilariously inept Harry & Walter lay siege to a bank, hoping to best their crackman idol in the gentlemenly sport of safecracking.

The movie, despite it's length, never fails to entertain. Many recent reviews have knocked the film for it's "silliness," forgetting that the point of the ovie is silly. The movie itself is a kick-back to the old days of comedy when was just a insane as the situation.

The performances turned in by Caan, Gould, Caine and Keaton are nothing less than first rate. In particular the scene that involves the actual heist, which is going on beneath a theater during a performance and our "heroes" have to extend the show to keep the public from finding out what's going on right under their feet, it's too much.

If old time comedy is your bag and you've been wondering what's this "Harry & Walter" thing, you might want to try it out. You won't regret it.

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El viernes 27 de ago[illegible] de 1976 se llevará a cabo en los terrenos [illegible] la Feria del Condado, la décima sexta p[illegible]sentación de LA HORA DE MEXICO.

Este programa se ha presentado en San José, los últimos 16 años por su iniciador el Sr. Carlos Gomez.

El programa se presentará en el Jubilee Stage de LOS TERRENOS DE LA FERIA DEL CONDADO y empezará a las 8:00 para terminar a las 10:00 P.M. Se transmitirá por la estación de radio KRVE 95.3 FM de Los Gatos, Ca. Filmarán el programa algunos de los canales de televisión.

Asistirán funcionarios y personalidades del Estado del Condado y de la Ciudad. Estará Su Graciosa Majestal la Sta. Kathleen Esteves que resultó seleccionada y triunfadora en el Concurso para Reina del Condado de Santa Clara, para 1976-1977. La Reina del Condado estará acompañada por algunas reinas de otras organizaciones y que serán presentadas al público asistente.

Una delegación del Club de Leones Los Amigos de San José, llevará la representación de su club.

La parte musical estará a cargo de el maravilloso Combo Universitario de Rudy Baca. Se presentarán Bailes Regionales Mexicanos, a cargo del grupo infantil Los Mestizos.

Este programa es auspiciado por el Consulado de México en San José, el Sr. Don Carlos Troyo, Consul de México en San José, dirigirá un mensaje a la Colonia Mexicana del area del Condado de Santa Clara.

No falte usted ni su familia al Gran Programa Artístico y Cultural que dirige el Sr. Carlos Gomez; LA HORA DE MEXICO.

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Honorary LL.D. degree from Our Lady of the Lake College, San Antonio, June 1972

Patrick F. Flores
Bishop

La carrera de Patrick F. Flores, jefe espiritual de los mexicanos-americanos católicos de la arquidióses de San Antonio, Texas con 32 condados es una historia de determinación y dedicación. El octavo hijo de una familia de nueve niños, el joven Patrick pasó su niñez recogiendo cosechas con su familia migratoria en el valle del Río Grande y en las rutas del norte en los veranos. Cuando niño, su aguda percepción del gran abismo que existía entre lo ideal y lo real de las condiciones de vida de su gente lo hizo perder su orgullo personal y salirse de la escuela en el décimo grado. En ese punto tan bajo de su vida Flores cayó bajo el influjo de la iglesia, reingresó a la escuela y más tarde entró al seminario, terminando el primero entre sus compañeros de clase. Después de ordenarse como sacerdote pasó catorce años en las parroquias de la zona de Houston trabajando principalmente con los pobres. El 5 de Mayo de 1970, aniversario de la gloriosa batalla de Puebla, Flores fué instalado como Obispo Auxiliar de San Antonio, con César Chavez asistiéndolo en la ceremonia de consagración. El Obispo Flores ha usado la influencia de su alto puesto para apoyar las mismas causas que siempre le preocuparon: las condiciones de trabajo y los derechos de los trabajadores del campo y de las uniones, y una participación más equitativa de la buena vida americana para los americanos de descendencia mexicana.

The rise of Patrick F. Flores to spiritual leader of Mexican American Roman Catholics in the 32 county Archdiocese of San Antonio, Texas is a story of determination and dedication. Born the eighth of nine children in a family of migrant farm workers, young Patrick spent his early years harvesting crops in the Rio Grande Valley and along the northering routes of summer. As a boy his keen perception of the wide gap between the ideal and real conditions of his people caused a temporary loss of self-esteem that made him drop out of school in 10th grade. At that low point in his life Flores came under the constructive influence of the Church, re-entered high school, and at 19 the seminary, where he finished at the head of his class. His ordination was followed by fourteen years as a parish priest in the Houston area, working primarily with the poor. On May 5, 1970—Mexican Independence Day—Flores was installed as Auxiliary Bishop of San Antonio, with Cesar Chavez assisting in the consecration ceremony. Bishop Flores has used the influence of his office to support the same basic causes he had always cared deeply about: the working conditions and rights of farm and union workers, and a more equitable share of America's good life for all Mexican Americans.

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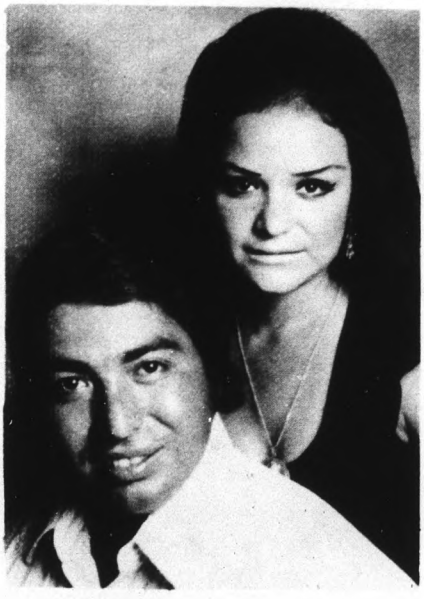
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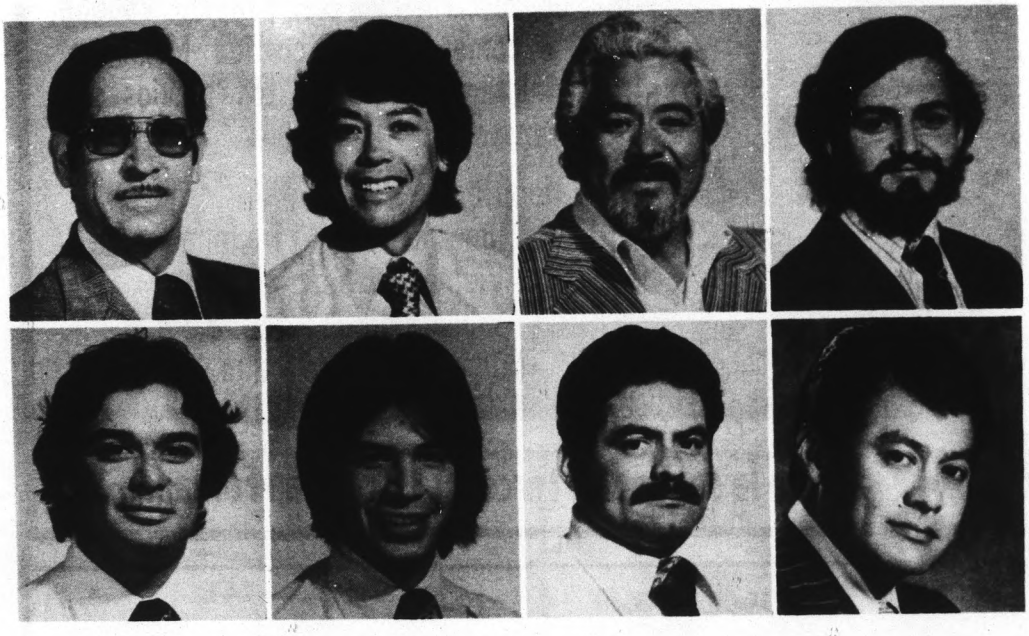
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